STALKE
GALLERI
STALKE OUT OF SPACE

Eva Koch, Jenny Marie Johnsen and Berit Førland

Mezzaninen/stalke Galleri
Vesterbrogade 15A, Copenhagen

to 18.2.1989

In Det Fri Aktuelt, Anneli Fuchs placed the exhibition in the Mezzanine within a broader art-historical and institutional context. She described the Mezzanine as a space in which younger artists could work more freely and experimentally, and where different artistic positions could be presented side by side without being forced into a unified thematic framework. According to Fuchs, the space functioned as a supplement to Stalke Galleri's main exhibition program and as a site for testing and presenting new practices.

Fuchs also drew connections to the gallery's earlier history, including the period in Admiralgade and its association with Galleri Jedig. She pointed out that the ambition to provide space for new artistic expressions and younger artists had been present even before the gallery operated under the name Stalke, and that this approach continued in new spatial and organizational settings on Vesterbro. In her account, Stalke appeared not as a rupture but as a continuation of a longer practice, in which the exhibition venue functioned as an open forum rather than a fixed or prescriptive program.

Regarding the exhibition itself, Fuchs wrote that Eva Koch, Jenny Marie Johnsen, and Berit Førland represented three distinct yet contemporaneous approaches to form and materiality. Eva Koch's works were described as spatially oriented, focusing on the investigation of surfaces, construction, and the relationship between object and surroundings. Jenny Marie Johnsen's works took the picture plane as their point of departure, working with structure, repetition, and color as organizing principles. Berit Førland's contributions were read as more bodily and materially oriented, with an emphasis on the inherent qualities and combinations of materials.

Taken together, the exhibition in the Mezzanine was described as a presentation of three individual artistic positions that did not seek common conclusions, but which collectively offered insight into different ways of working with form, space, and material in the late 1980s.